DOCUMENT RESUME

ED 278 997 CS 210 180

AUTHOR Karolides, Nicholas J., Ed.
TITLE The Humanities and Basic Skills.
INSTITUTION Wisconsin Council of Teachers of English.
PUB DATE Apr 84
NOTE 34p.
PUB TYPE Collected Works - Serials (022) -- Guides - Non-Classroom Use (055)
JOURNAL CIT Wisconsin English Journal; v26 n3 Apr 1984

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Basic Skills; Cultural Background; Elementary Secondary Education; Higher Education; *Humanities Instruction; Integrated Curriculum; *Interdisciplinary Approach; Program Descriptions; Reading Instruction; Remedial Instruction; *Teaching Methods; Writing Instruction

ABSTRACT

The articles in this journal issue present a rationale and methods for using elements of the humanities to teach remedial reading and writing. The titles of the articles and their authors are as follows: (1) "The Humanities and Basic Skills Project" (Nan Dougherty); (2) "The Humanities and Basic Skills" (Robert L. Horn); (3) "Beyond Fragmentation; Education and the Humanities" (H. Michael Hartoonian); (4) "Oral History in the Classroom: A Humanities Approach to Teaching the Basic Skills" (Nan Dougherty and Richard Pifer); (5) "Their Past Has Made Our Present" (Virginia Everson); and (6) "Moral Dilemma: The Ethnic Child and the Classroom Experience" (Edith Blicksilver). (HTH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED278997

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Nicholas J. Karolides

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 210 180

BEST COPY AVAILABLE

Wisconsin English Journal

VOLUME XXVI APRIL, 1984 NUMBER 3

Contents of This Issue

THE HUMANITIES AND BASIC SKILLS

The Humanities and Basic Skills Project 2
Nan Dougherty
University of Wisconsin-Eau Claire

The Humanities and Basic Skills 3
Robert L. Horn
St. Norbert College, DePere

Beyond Fragmentation: Education and the Humanities 7
H. Michael Hartoonian
Wisconsin Department of Public Instruction, Madison

Oral History in the Classroom: A Humanities Approach to Teaching the Basic Skills 13
Nan Dougherty and Richard Pifer
University of Wisconsin-Eau Claire

Their Past Has Made Our Present 18
Virginia Everson
Mondovi High School

Moral Dilemma: The Ethnic Child and The Classroom Experience 27
Edith Blicksilver
Georgia Institute of Technology, Atlanta

Call for Manuscripts
1984-85 Series

1. Teaching Language Structure
2. The Ecosystem of Language
3. Literary Changes/Influences: Women

© Wisconsin Council of Teachers of English, 1984

The **Wisconsin English Journal** is published three times annually in October, January, and April by the Wisconsin Council of Teachers of English, 2220 Northwestern Avenue, Racine, WI 53404. Subscription rate is $5.00 per year for individuals not members of the Wisconsin Council of Teachers of English, $5.00 per year for public and private libraries, curriculum centers and similar professional offices. In matters of question, the Wisconsin Council of Teachers of English reserves the right to determine which subscription rate applies. Single copy $1.75. Postage is prepaid on all subscriptions mailed within the United States and territories and possessions, and all other countries in the same scale of postage rates. Remittances should be made payable to the Wisconsin Council of Teachers of English by check, money order, or bank draft. All business communications regarding advertising, subscriptions and orders as well as all manuscripts and correspondence referring to the editorial content of the **Wisconsin English Journal** should be addressed to Dr. Nicholas J. Karolides, University of Wisconsin-River Falls 54022.

THE HUMANITIES AND BASIC SKILLS PROJECT

NAN DOUGHERTY
University of Wisconsin—Eau Claire

From October 1981 to October 1982, the Wisconsin Council and Sentry Insurance Company co-sponsored a Humanities and Basic Skills Project, supported by a grant from the Wisconsin Humanities Committee. During this period, ten conferences that brought together business representatives, school board members, school administrators, parents, and teachers at all levels were held across the state.

At that time, the debate on competency testing was flourishing, and many in the English profession feared that the expectations in critical thinking and writing skills for high school students might be set too low. Many also believed that there was a general lack of appreciation of the value of the humanities in teaching these most important skills. In all of the conferences, community and educational leaders from across the state were involved in defining the humanities and broadening the concept of "basic skills" to include developing higher level thinking skills in writing about the content of literature, history, music and art criticism, etc. Worksheets and tests on the mechanics of writing were generally rejected as primary elements in the composition curriculum. Conferees talked about how more school time could be devoted to developing critical thinking skills through the study of the humanities, using composition as a learning tool. Each person present recognized the school board member's dilemma of placing priorities in the school curriculum. Each person present also recognized the school administrator's problem requiring that good thinking and writing skills be developed in all subjects.

Although many results of these conferences are intangible, impossible to measure, the conferences helped to develop an awareness of a need for change, and an awareness of the value and importance of the humanities for teaching basic skills.

WCTE is offering these articles in the *Journal* to help keep this awareness alive. We have included two speeches given during the conferences, a description of an exciting humanities project now going on in Mondovi High School, and several other practical suggestions you may wish to adapt for your classroom.

If something exciting in your community has grown directly or indirectly from the Humanities and Basic Skills Project, we still would love to hear about it. Write to Nan Dougherty, Department of English, University of Wisconsin-Eau Claire, Eau Claire, WI 54701.

THE HUMANITIES AND BASIC SKILLS

ROBERT L. HORN
Dean
St. Norbert College, DePere

What are the Humanities? I suppose some humanists would prefer to define them in terms of specific academic disciplines - foreign languages, literature and cultures; history; English; and philosophy. However, to name something is not necessarily to define it. Perhaps the best definition I have encountered recently is contained in the report compiled by the Commission on the Humanities sponsored by the Rockefeller Foundation in 1978, which resulted in the book entitled *The Humanities in American Life* (University of California Press, 1980).

Their definition begins with an illustration and an analogy.

> Nailed to the ship's mast in *Moby Dick* is a gold doubloon stamped with signs and symbols "in luxuriant profusion." The coin is Captain Ahab's promised reward to the crewman who sights the white whale, but in its emblems each man reads his own meaning. As Ahab says, "This round gold is but the image of the rounder globe, which, like a magician's glass, to each and every man in turn but mirrors back his own mysterious self."
>
> Like the bright doubloon, the Humanities mirror our own image and our image of the world. Through the Humanities, we reflect on a fundamental question: What does it mean to be human? The Humanities offer clues, but never a complete answer. They reveal how people have tried to make moral, spiritual, and intellectual sense of a world in which irrationality, despair, loneliness, and death are as conspicuous as birth, friendship, hope and reason. We learn how individuals or societies define the moral life and try to attain it, attempt to reconcile freedom and the responsibilites of citizenship, and express themselves artistically. The Humanities do not necessarily mean humaneness, nor do they always inspire the individual with what Cicero called "incentive to noble action." But, by awakening a sense of what it might be like to be someone else, or to live in another time or culture, they tell us about ourselves, stretch our imagination, and enrich our experience. They increase our distinctively human potential.

The difficult task of understanding what it means to be human is the business of the Humanities. How do we perceive the world and our place within it? How can we make our students more fully human, in the best sense of that word? The Humanities have to do with perception, with seeing and understanding ourselves and the world about us more clearly. They force us to confront questions of values and morals. They have to do with insight. They have to do with an education that enlightens and inspires, not one that merely informs. They help define the difference between education and training.

In a preface to one of his short stories, Joseph Conrad says: "My task, which I am trying to achieve, is, by the power of the written word, to make you hear, to make you feel - it is before all, to make you see - that, and no more, and it is everything. If I succeed, you shall find there . . . encouragement, consolation, fear, charm - all you demand - and, perhaps, also that glimpse of the truth for which you have forgotten to ask." The purpose of studying the Humanities, like Conrad's fiction, is to make us see. It prevents us from living our lives on a mundane and superficial level. It forces us to look beneath the surface of life, and it challenges us to arrive at a sense of perspective through which we can

interpret our existence. Insight - the ability to see into, to see beneath the surface is the key to critical thinking. As the Rockefeller Report states, the Humanities

> help develop capacities hard to define clearly and without cliches: a sharpened critical judgment, a keener appreciation of experience. Study of the Humanities makes distinctive marks on the mind: through history, the ability to disentangle and interpret complex human events; through literature and the arts, the ability to distinguish the deeply felt, the well wrought, and the continually engrossing from the shallow, the imitative and the monotonous; through philosophy the sharpening of criteria for moral decisions and warrantable belief.

The Humanities insistently repeat the question Why? The why of human existence and human experience. Some examples:

- Why the Holocaust - how could it have happened?
- Why the massacre in West Beirut?
- How could Watergate have happened?
- Why does the nuclear arms race continue?

I am sure we could all add to the list. The Humanities force us to seek out the truth. And they do not offer us simple answers, because they force us to face the complexity of human nature, human relationships, and the fact that the world often is not as we would have it be.

The Humanities help us arrive at a critical perspective - at insight. They help us understand why we admire and feel for and love Huckleberry Finn, who sees himself as an unworthy misfit in the world. In a movie which appeared this summer, they help us understand why we are so moved by little E.T., and why his friend Elliot must try to protect him from the adult world. (Young and old wept at that movie - I'm not sure they understand why.) In another of the summer's movies, it helps us understand the Christian allegory in "Star Trek II" - that in the Genesis Project there is hope for a new Eden, and the possibility of a resurrection for Mr. Spock, who has given his life to save the crew of the Starship Enterprise.

The Humanities serve a vital role in helping us put the contemporary world into perspective. This is because the Humanities deal with metaphor - with seeing the relationships between things. The fast moving pace of science and technology make this perspective crucial if we are to make sense of it at all. Again, quoting from the Rockefeller Commission:

> Urgent ethical and social questions are being raised in the behavioral sciences, and in the areas of bio-medicine, such as experimentation with human subjects, genetic engineering and behavior control, human reproduction, and the termination of life. Technology has generated extraordinary demands on space, energy, and natural resources. The resulting questions about pollution and about constraints on growth are essentially ethical and aesthetic.

And computer technology could control our lives, rather than vice versa. How are we to put all of this into perspective? We do not live in two worlds, one scientific and the other humanistic. We inhabit one world, and the sense of moral responsibility which that reality demands was underlined during the Nazi regime in Germany when the German universities' achievements in research were so impressive, and the cause in which this research was enlisted was so appalling.

The Rockefeller Commission summary of the importance of the Humanities is a good one.

> The Humanities are an important measure of the values and aspirations of any society. Intensity and breadth in the perception of life, and power and richness in the works of the imagination, betoken a people alive as moral and aesthetic beings, citizens in the fullest sense. They base their educaiton on explaining principles of personal enrichment and civic responsibility. They are sensitive to beauty and aware of their cultural heritage. They can approach questions of value, no matter how complex, with intelligence and good will. They can use their scientific and technical achievements responsibly, because they see the connections among science, technology, and humanity.

If the study of the Humanities helps us and our students to become more fully human - to tell us about ourselves, stretch our imagination, enrich our experience, and unveil the world about us - what is their relationship to the Basic Skills? Here, I turn once again to the Rockefeller Commission: "The Humanities lead beyond functional literacy and basic skills to critical judgment and discrimination, enabling citizens to view political issues from an informed perspective." I think that there is a great danger in the so-called "back to basics movement" that is sweeping the country. We all lament the decline in literacy in this country, but we must not fall prey to simplistic solutions. Functional literacy is not enough. It suggests an emphasis on form, without a corresponding emphasis on substance. The mechanics of our writing and speaking may be correct but, if we have nothing to say, it doesn't make a whole lot of difference. The emphasis on vocationalism at virtually every level of education, and the corresponding denegration of the Humanities as having no utilitarian value, is a dangerous mindset - if what we are seeking is a citizenry that is truly educated rather than merely trained. In 1980, there was a conference at the Wingspread Center in Racine on the Humanities in Higher Education which included a broad spectrum of leaders from education, government and business. One of the statements in the report following the meeting struck me as particularly pertinent:

> Though Humanists themselves recognize the difference between levels of instruction, between, for example, training in spelling and grammar, and the study of the works of the human imagination, or between instruction in emperors and battles and the study of the interpretation of the causes and results of historical action - and value each kind of education accordingly - the public now seems to see value *only* in the basics, and are growingly suspicious of anything that smacks of intangible values or question dogma.

As educators, I think we must insist that basic skills not be isolated - that training not be separated from education. The student who does not read often and well will not write often and well. The student who is not challenged to probe beneath the surface of life won't have much to say about it, at least anything that is arrived at through a truly critical thought process.

In our new General Education program at St. Norbert College, one of the components for every course approved for the program must be the further development of essential skills. We define these skills as the ability to analyze, quantify, interpret, synthesize, and communicate. We require fourteen General Studies courses spread through four years and divided into seven general content areas: religious heritage, human nature, human relationships, the natural world, creative expression, the American heritage, and foreign languages and culture. In every area, the courses must contain an emphasis on the appropriate essential skills and the values inherent in the course content. What we are saying is that, no matter the academic subject matter, we must all promote the further development of critical thinking, lucid expression, and the concern for values in our students. Writing is not confined to the English department, analysis is not confined to science, ethics is not the property of the Philosophy Department, cultural memory is not the sole preserve of History.

The holistic approach to education demands that we all be concerned with the marriage of form and substance.

The Humanities are best equipped to sustain that relationship. To quote one last time from the Rockefeller Commission:

> The Humanities form a bridge between functional literacy and the higher intellectual and civic purposes of learning. Whatever a student's background, the Humanities help clarify questions of moral, social, and aesthetic value that each individual encounters throughout learning and life. By showing young people how others have searched for meaning in their lives, the Humanities help them think critically about themselves and their place in the world.

We end where we began. The Humanities can provide our students with insight and perspective. It is up to us to help them see - and, as Joseph Conrad would say, it is everything.

Inadvertently these footnotes were omitted from James Hissey's article, "Acting in Salinger's *Franny and Zooey*" which appeared in the April, 1983 issue.

NOTES

[1]The book is usually referred to as two stories, but it is highly unified, certainly so far as narrative line is concerned. I agree with James E. Miller, Jr., *J. D. Salinger* (Minneapolis: University of Minnesota Press, 1965), p. 30, that, although "'Franny' and 'Zooey' were published as two separate stories in the *New Yorker*, they make a remarkably unified novel."

[2]J. D. Salinger, *Franny and Zooey* (New York: Bantam Books, 1964), p. 68. All references will be to this edition and will hereafter be included in the text. Bernice and Sanford Goldstein, "Zen and Salinger," *Modern Fiction Studies*, 12 (Autumn 1966), 313-324, also point out the similarity between Buddy's advice to Zooey and Zooey's to Franny, but interpret it differently.

[3]Other critics have noticed the acting motif in *Franny and Zooey*, though in terms somewhat different from those that are developed in the present essay -- see Sam S. Baskett, "The Splendid/Squalid World of J. D. Salinger," *Wisconsin Studies in Contemporary Literature*, 4 (Winter, 1963), 48-61; Alfred Kazin, "J. D. Salinger: 'Everybody's Favorite'", "J. D. Salinger's Closed Circuit," *Harper's Magazine*, 225 (October 1962), 46-48.

[4]A number of critics have commented on the egotistical nature of Franny's interest in the Jesus Prayer--see, for example, James Finn Cotter, "Religious Symbols in Salinger's Shorter Fiction," *Modern Fiction Studies*, 15 (Spring 1978), 122; Warren French, *J. D. Salinger*, Revised Edition (Boston: Twayne, 1976), p. 143; James T. Livingston, "J. D. Salinger: The Artist's Struggle to Stand on Holy Ground," in Nathan A. Scott, ed., *Adversity and Grace: Studies in Recent American Literature* (Chicago: University of Chicago Press, 1968), pp. 128-29; and Miller, p. 32.

[5]Livingston, p. 123, also, though in religious terms, comments on Zooey's assistance to Franny. Daniel Seltzman, "Therapy and Antitherapy in Salinger's 'Zooey'," *American Imago* 25 (1968), 140-162, discusses a series of therapeutic devices which Zooey uses in treating Franny's condition.

[6]Miller, p. 31, says that, at "the end, Franny is suffused with an inexplicable joy that causes her to smile just before falling into a 'deep, dreamless sleep'--clearly the sleep of renewal and resurrection."

[7]Bernice and Sanford Goldstein, 324, providing a Zen analysis of the book, write that the solution for Franny "is the blending of self and other, the removal of abstraction and analysis, the avoidance of criticism, the absorption in the moment." Gerald Rosen, however, *Zen in the Art of J. D. Salinger* (Berkeley: Creative Arts, 1977), p. 3, says that the answer at the end of *Franny and Zooey* is "phrased in Christian terms" though he admits that the "Eastern influence" in this and subsequent books "is never again to be completely absent."

BEYOND FRAGMENTATION: EDUCATION AND THE HUMANITIES

H. MICHAEL HARTOONIAN
Wisconsin Department of Public Instruction, Madison

> What is a man If the chief good and market of his time be but to sleep and feed? A beast, no more.
> --Hamlet

As we live lives of desperation and joy, of futility and meaning, we need to know the difference between lust and love, feeding and dining, shelter and architecture, noise and music, words and poetry, barbarism and civility. But, how does one develop this sensitivity to discriminate?

There is no single answer to this question. Surely, this power of discrimination is a function of both habit and long training--the practice of rightful habits and the study of that knowledge of most worth. Surely, this power of discrimination is a function of family and community. Surely, this power of discrimination is also a function of our formal learning of the cultural heritage.[1]

"Rightful habits" . . . "The best of the cultural heritage" . . . "That knowledge of most worth" . . . how can these notions be addressed? To begin with, we must understand the task as a search, a reach, and a quest for unity, meaning, truth, beauty, freedom, and justice. Within the Western tradition, these values surface as perhaps the most important. However, they can never really be achieved. They can only be approached, and approached only with great effort.

Tennyson, in *Ulysses* said: That which we are we are,/ An equal temper of heroic heart/ Made weak by time and fate,/ But strong in will,/ To seek, to search, to find,/ But not to yield.

Not to yield! This is the pivotal issue today. And what is it to which we are yielding? In a word, "fragmentation." In 1837, Ralph Waldo Emerson stated: "The state of society is one in which the members have suffered amputation from the trunk, and strut about so many walking monsters - a good finger, a neck, a stomach, an elbow, but never a man." What is at the heart of Emerson's warning is the haunting problem of the break-up of community and dependable morality. To be sure, this was also a problem 2,400 years ago in the Athenian democracy. But, with the progression of economic and technological changes, from agriculture to industry, and now to the information/electronic age, we have paid for our tools with loss of common morality, a breakdown in the social contract and, in the case of education, a surrendering to fragmentation. Whether we speak of cognitive versus affective, reading versus comprehension, thinking versus feeling, or science versus art, we are making manifest that lack of educational unity which paints our schools in hues of alienation and declining test scores. But beyond this situation there is something even more disturbing, and that is the failure to clearly present the purpose of schooling and then represent this purpose with consistent practice. Without a central purpose or organizing standard, knowledge becomes arbitrary and fragmented, and perhaps so does life itself.

Within the democratic society, a unity of knowledge is best represented as an "aggregate of knowledge" which "we the people" possess. In other words, the survival of the Republic hinges upon the question of

whether or not we can solve the problem of community, of social morality, and of social order, without destroying individual liberty. This is the essence of *e pluribus unum*. This is also the heart of the question of educational purpose in a free society. Thus, the uncommon knowledge of the few must become the common knowledge of the people. This means that all students must have rich experience and just opportunities in the humanities; for it is in literature, art, history, and philosophy that we can probe the mystery of the "public good" and self-interest properly understood." Further, this uncommon knowledge, at heart, is the vision and criticism of the artist, a vision desperately needed today.

Rousseau in the 18th century believed that either we live with ideals that guide our efforts or we wallow uncritically in the everyday world. Take your choice, he argued, we must formulate a vision and strive to approximate it, or give in to mediocrity. It is these concerns for the principled life and for the public good that brings education its dynamic character. Writing in the "American Educator" (winter 1982) Mortimer Adler said,

> I already have declared as emphatically as I know how that the quality of human life in our society depends on the quality of the schooling we give our young people, both basic and advanced. But a marked elevation in the quality of human life is not the only reason improving the quality of schooling is so necessary--not the only reason we must move heaven and earth to stop the deterioration of our schools and turn them in the opposite direction. The other reason is to safeguard the future of our free institutions. They cannot prosper, they may not even survive, unless we do something to rescue our schools from their current deplorable deterioration. Democracy, in the full sense of that term, came into existence in this century and only in a few countries on earth, among which the United States is an outstanding example. But democracy came into existence in this century only in its initial conditions, all of which hold out promises for the future that remain to be fulfilled. Unless we do something about improving the quality of schooling, there is little chance that those promises ever will be fulfilled. And if they are not, our free institutions are doomed to decay and wither away.

What, then, is the vital knowledge for us and our Republic (knowledge in the broadest sense of the word)? Is it not our cultural heritage? Is it not that insight which provides clues to the highest levels of what we can become as a society? This cultural heritage is the system or pattern by which each generation lives (well or not so well) and it is the hope of a people made manifest in what they choose to pass on to the young. And what is it that we choose to pass on? What vital knowledge of meaning and survival is passed on within the 15 percent of the waking time which our sons and daughters spend in school (in those 12 or 13 years)? And, what is passed on to our young during the remaining 85 percent of their time spent outside of school?

Asking the question in this way might suggest two notions about what is "passed on" to the next generation. The first is to imply that what is passed on in our schools is what should be passed on. This, of course, is not the case. The other problem with the question is the conceptualization of knowledge and culture as object. That is, something out there that is "given" to the young like an ice cream cone. The "giving" of the cultural heritage to the next generation is only possible when that generation reveals to itself the vital questions of the (its) day, and, then, discovers the need for intimate contact between itself and the perspectives of time, place, and culture that are available to those with the motivation and resources to work for the betterment of self and society.

This goal of self and society is not new. Certainly, within our national history Emerson, Herman Melville, and Tocqueville all spoke of

self-reliance and of confidence. As a matter of fact, the notion goes far back into the traditions of Western thought as it is found in the enjoinder of the Delphi Oracle to "know thyself." And attention to society, while less emphatic, still found its champions in people like Thomas Jefferson, Horace Mann, Emily Dickinson, and Walt Whitman. Now, however, our task is to combine the self and society and redefine them so they can provide direction for our educational responsibilities today and in the future. If we are successful we may be able to move beyond the fragmentation that characterizes school programs and establish a unified purpose for education in a democratic republic.

What would a purpose statement so unified look like? Perhaps as follows:

> The purpose of schooling is not only to develop qualified technicians, professionals, and workers; nor is it to only develop free and good citizens. It must also provide students with the right to culture. This right (and personal/societal responsibility) is also a right of the person, and only if we believe in the value and dignity of the person can we also believe in the necessity for a democratic republic.

Within the inclusive set which we call general education then, three subsets are suggested here. For labelling purposes they are called: (The worlds of) *work, citizenship,* and *self.*[4] Let's look at them, one at a time, and then note the dynamic interactions among them which represent and present a unity of educational purpose.

WORK

There can be no doubt that Western man and woman continually seek meaning in work. Creative and worthwhile work is central to individual and societal well-being. To claim that schooling should provide no attention to this goal is to deny a part of our heritage. The fact of the matter is that educators have paid a great deal of attention to work, vocations, and careers. Some have even argued that elementary and secondary schools, as well as universities, are nothing but *glorified vocational schools.* In other words, the goal of work has become dominant in schools. In recent history, this dominance has created an imbalance in attitude and in curricula to the point where school, for most citizens today, is important only as instrumental to employment. To conceive of school/employment in a causal relationship, however, belies two important realities about the economy and human potential. First of all, to predict the kind of economy that will be waiting for students who are now in junior high or high school is like playing a kind of psychological Russian roulette with the hopes of young people. Second, human potential is as dynamic as any economy and pointing this potential down too narrow of a road, too early in one's life, can cause dysfunctions in both the economy, and more important, to the individual. Thus, predictions relative to future work, must have a built-in correcting mechanism derived primarily from attention to the other sub-sets of "self" and "citizenship." Students need to know the economy, its history, and future trends, but they also need to understand themselves and society so that they can feel effective in controlling their future life and occupation(s).

CITIZENSHIP

The second subset relative to the purpose of education is the development of enlightened citizens. In our democratic republic this goal surfaces as the most important reason for state-supported schools, i.e., to keep the republic going. In order to enhance our understanding of the relationship between citizenship and the humanities, let us look at four

objectives that are normally seen in school programs. The four objectives most often used are: the ability to *recall* information, to *apply* information, to *associate* information with new ideas, and to use information to *interpret* the world.

Given the first two objectives, learning is of fleeting worth in the light of significant research on the ability of the students to recall information and on their ability to apply it in everyday life. Indeed, it would seem that the only individuals who can recall and apply specific knowledge are those individuals who specialize in it and use it each day. With regard to objectives three and four, however, the humanities become a necessary condition for their achievement. As a matter of fact, without the humanities, we would have difficulty justifying education at all.

As an example, simply run through the major sections of a major Sunday newspaper. My hypothesis is that unless you can make associative use and interpretative use of information, much of what is in the paper (a tool for the enlightened citizen) will be meaningless. As we look at sections on drama and dance, religion and history, philosophy and politics, art and music, it becomes extremely clear that unless we can bring something to this newspaper most of the information therein will remain useless. In a real sense, then, the humanities provide the wherewithall by which individuals can practice and enhance their citizenship by constantly improving, reshaping, and redefining their own realms of meaning.

Finally, students need to find ways to improve the social institutions in which we all must work and live. Most of all, they, along with all of us must come to understand that without a conception and concern for the public good, public schools make no sense.

SELF

Within the democratic society, the concept of self becomes extremely important. First of all, the individual citizen serves as a countervailing force to the state. In a sense, the true tension of the democratic citizen is to be loyal to the state and criticize it at the same time. The individual in this society must love and discipline the government. This is a "self" correcting duty because we are not only the government, we are also the governed. Thus, the individual must develop the perspectives of time, place, and culture that will allow her or him to know if, "the emperor is naked" and to do something about it. Further, self-development is necessary for the goal of work also. Knowing "self" in relation to the economy is prerequisite to meaningful and lasting work. Finally, self-development is important for its own sake. To ask why you want to be sensitive, informed, and capable is like asking why you want to be healthy. It is good to be healthy and it is not so good to be sick. And, it is good to be sensitive and informed and not so good to be clodish, insensitive, and uncouth. The individual must be the best he or she can be; for the individual's sake and for the sake of society as well.

It is within this area of self-development that the humanities can play a dominant role. Evaluation and appreciation are carried on the delicate analogical wings of the humanities. Thus, literature, history, and the arts provide the essence of criticism and meaning. Indeed, without this gentle logic, citizenship and work are dissipated in the silent and bitter screams made manifest by the anemic nature of the human spirit. And, no living organism can long endure with an anemic spirit.

It is important for us to consider the relationship among the goals of work, citizen, and self. They are mutually interactive. That is, they

need each other, for one cannot be realized without the other two. It is even the case that one cannot be defined without the others. Most important, we should note that in this defining process, the humanities become central for they alone possess the evaluative power to help us create a general statement of purpose.

TOWARD PURPOSEFUL EDUCATION

Purpose becomes present in education when we move beyond fragmentation to the unity manifested in the dynamic and inclusive goals of work, citizen, and self. The point here at issue is what meaningful balance of knowledge can bring fulfillment to these notions?

Knowledge can certainly be perceived, organized, and used in several different ways. And curriculum can take many different forms as well. Organizational schemes can be based upon disciples, i.e., history, biology, algebra, and music. Or, curriculum can be organized according to the use or application of knowledge, i.e., consumer education and industrial arts. Or, knowledge can be perceived as problematic, and learning experiences can be based upon the creation of questions about why and how phenomena exist and function. Of course, all of the above are appropriate to certain goals and objectives. The problem has been our inability to establish our purpose and then apply the above knowledge classifications to facilitating said purpose. But, we need to go beyond the mere classification of knowledge to the conception of a "higher order of knowledge." Let us look at such a design here.

What is important to consider first is that a unity of purpose will not be achieved simply by studying the several disciplines which make up the school program. In other words, knowing the several logics of the different subject areas will not really unify program and purpose. For unity to be achieved, what is needed is the development of a "meta-language" of the disciplines. A meta-language or grammar needs to be developed that will allow a graceful *discourse* about different ways of knowing. Further, this discourse, this methodology of rhetoric, must not only include educators, but must also include the larger community as well. It is, in essence, taking from knowledge those insights that allow us to develop what Charles Fethe labeled a "holistic intelligence" and to which I would like to add, "holistic learning."

But, how can this meta-language, this grammar, be developed? It is in answer to this question that the humanities can make their presence felt, not only as they give us the direction needed to find out about art, literature, and history, but as they provide the insight and cement needed to understand and unify learning and intelligence. In other words, the methodology of the humanities, namely rhetoric, can provide the means for improving all knowledge.

This can be done at one level by making every effort to cross subject matter boundaries. We must find the art in history and the history in literature. More important, however, we must talk with our colleagues about relationships between purpose and practice; between student/teacher behavior and educational goals; and between quality and justice. The fact that this can be done by all of us is made dramatically clear through the questions which can be posed and discussed through the humanities. For example: *What is good art? *What is good science? *How are values preserved? *What is the relationship between knowledge and the human condition? *Can science, technology, and ethics be parts of the same study?

While the humanities focus on first principles, appreciation, interpretation, and evaluation, they also transcend deductive and inductive logic and yet discuss them both. Because of their unique focus, the humanities provide a common and even higher language through which unity of purpose can be discussed by people from all disciplines. From a curriculum and learning point of view, the humanities may, indeed, be "more equal." They allow us to appraise education; even more, they help us determine how well we are developing the discriminatory tools needed for a civilized life. They become absolutely necessary if we expect to answer the questions of educational purpose and unity. Indeed, the goals of work, citizenship, and self will remain fragmented notions unless we can engage in discourse about the fact that a civilized future is problematic. That is, our very survival as a species may be a function of our ability to grasp that wisdom of the human family that makes it possible to distinguish civility from barbarism and civilization from brutality.

Aldo Leopold, writing in *A Sand County Almanac* said:

> One hundred and twenty acres, according to the County Clerk, is the extent of my worldly domain. But the County Clerk is a sleepy fellow, who never looks at his record books before nine o'clock. What they show at daybreak is the quesiton here at issue.
>
> Books or no books, it is a fact, patent both to my dog and myself, that at daybreak I am the sole owner of all the acres I can walk over. It is not only boundaries that disappear, but also the thought of being bounded.

The humanities, too, can help us all transcend the boundaries of our present "ideology of fragmentation" and assist us in making noble the unity of program and purpose. In the light of purpose we must use the material of time, the material of the human spirit, to construct our lives' stories. We must build upon the quiet majesty of the humanities, not to finish the drama this day nor year, but, perhaps, to construct well . . . in the light of purpose.

FOOTNOTES

[1]The cultural heritage is the knowledge and wisdom of the human family, codified in subject matter disciplines.

[2]Adapted from a statement made by Paul Gagnon, "Wingspread Conference on Studies of the American High School," Racine, Wisconsin, December 1982.

[3]These four objectives were first listed by Harry S. Broudy at the Wingspread Conference on "New Directions in Social Education," Racine, Wisconsin, August 1982.

REFERENCES

Becker, Ernest, *Beyond Alienation*, 1969, New York.

Brandwein, Paul F. *Memorandum: On Renewing Schooling and Education*, 1981, Harcourt, Bruce & Jovanovich, Inc., New York.

Fethe, Charles, "Curriculum Theory: A Proposal For Unity" in *Educational Theory*, Spring 1977, The Heffeman Press, Inc., Worcester, Massachusetts.

Hirst, Paul, "Liberal Education And The Nature Of Knowledge," in *Knowledge and the Curriculum*, 1974 London.

Leopold, Aldo, *A Sand County Almanac*, 1949, Oxford University Press, Inc.

The Humanities in American Life: Report of the Commission on the Humanities, 1980, University of California Press, Berkeley.

ORAL HISTORY IN THE CLASSROOM: A HUMANITIES APPROACH TO TEACHING BASIC SKILLS

NAN DOUGHERTY
RICHARD PIFER
University of Wisconsin—Eau Claire

Basic thinking and writing skills can be taught by using content from the humanities. An oral history project builds on this concept, encouraging students to think, to read and to write about problems and subjects that are important and challenging to them and to the community. We urge a curriculum in which students are encouraged to examine carefully the underlying meaning of values and to express conclusions in well-written papers designed for various audiences.

The oral history project suggested here is a model. The content will have to be adapted and supplemented by each teacher to meet the needs of a specific class, but this example should serve as a starting point and as an outline for such a curricular exercise. We selected World War II as the subject not because the *Winds of War* has recently spawned a popular mini-series, but because the parents and grandparents who lived during the war are now in their fifties and sixties and perhaps can talk about their experiences and their strong memories somewhat objectively to their children and grandchildren. We propose this project because it can bring the older and younger members of the community together in a sharing of knowledge, because students can learn and practice valuable skills as they conduct interviews and try to digest the mixture of information gleaned from the library and from the interviews, and because it is an exciting, challenging assignment.

This assignment will take weeks to complete. It must be preceded by thorough planning and accompanied by high expectations. Peer and teacher evaluation should be constant from the beginning of the project to the end. Each teacher must decide how little or how much the class should try to accomplish: whether it be individual papers presented and critiqued only by the class; taped interviews and interview transcripts deposited with local libraries and historical societies; community presentations; or booklets compiled, edited, and published.

In presenting this material, we have five purposes:

(1) to encourage teachers to build challenging assignments for students--assignments that provide them with a sense of accomplishment and a sense of belonging to their community
(2) to suggest some guidelines for building oral history questions and for interpreting the resulting data
(3) to identify some of the attitudes, thinking skills, and writing skills involved in such a project
(4) to encourage teachers to use this type of assignment, one using the humanities as the challenging content
(5) to encourage teachers to explain to parents, school boards, and professional organizations that this is an important means of teaching critical thinking and writing skills.

CHALLENGING ASSIGNMENTS

The questions asked and the skills developed in this assignment show its complexity.

GUIDELINES FOR BUILDING ORAL HISTORY QUESTIONS

Know the historical material
- Determine what is known about the subject
- Design questions which build on existing knowledge
- Design questions which add to, verify, or dispute existing knowledge

Evaluate the interviewee
- Determine what information the interviewee is capable of providing
- Determine what information you wish to acquire from the interviewee

Establish a clear purpose for the interview
- Build the questions around a thematic base
- Design questions which serve the theme or themes of the interview
- Avoid extraneous questions

Structure questions to solicit detailed answers
- Use general questions to begin the interview, mark major transitions, and solicit general observations regarding an era or event
- Use narrowly phrased questions to solicit more precise information
- Ask open-ended questions likely to solicit extensive responses
- Avoid closed questions which may result in yes/no responses

GUIDELINES FOR INTERVIEWING

Interview only one person at a time

Record the following information before starting:
- Name and address of interviewee
- Name of interviewer - Date and time - Topic

Set the interviewee at ease
- Conduct a pre-interview in a comfortable setting
- Explain the project carefully
- Explain the release form and secure signature of the interviewee
- Provide the interviewee with topics for the discussion well before the interview
- Know the equipment you plan to use
- Begin the interview with a general question, one easily answered by anyone

Arrange questions logically
- Group questions by topic
- Arrange questions within a topic so that each question bears a logical relationship to the one before it
- Avoid erratic jumps from one topic to another and back again
- Move from general questions to those which solicit more specific information about an event or activity

Manage the interview
- Maintain a balance of control and flexibility
- Guide the interviewee through the interview
- Be prepared to expand or restrict any line of questioning to meet the needs of the interview
- Allow "side trips" but be prepared to politely steer the interview back on course
- Be aware that some "side trips" may produce valuable observations
- Do not dominate the interview
- Act as an intelligent neutral, not an investigatory reporter

GUIDELINES FOR EVALUATING THE INTERVIEW

Think like a historian
- Understand the context of the era being studied
- Avoid judging the interview from a present perspective--people in the past did not view their world in the same way we view ours

Draw conclusions based on the interview and secondary reading
- Review what is already known from background reading
- Ask questions of the interview itself
  - What does the new information mean?
  - Does the interview confirm, contradict, or enhance existing knowledge?
  - What new light does the interview shed on the past?
  - What does the interview have to say about the way people behaved
  - What does the interview have to say about the community in which the interviewee lived?
  - Compare your findings with those dealing with the same topic
  - Draw a conclusion regarding whether this comparison changes or enhances earlier conclusions about the topic

Evaluate hidden meanings carefully
- Decide what slips of memory, biases, and value systems mean
- Determine whether the interviewee remembered events accurately
- Appropriate for high school? How would they know?
- Evaluate whether the interviewee presented a biased portrait
- Evaluate whether the value system of the interviewee is different from that of the interviewer

SAMPLE QUESTIONS

GENERAL QUESTIONS

What did you do before the war?
In September, 1939, did you think the United States might enter the war? Why?
Do you remember what you were doing when Pearl Harbor was attacked? What was your reaction to the declaration of war?
How did you feel about the Germans and Japanese during the war?
What did you feel and do on VE and VJ Day?
What did you think when the atomic bomb was dropped?
As the war came to an end, what did you expect the future to be like for you?
What do you remember most vividly about the war?

MILITARY PERSONNEL

Were you drafted? When? Did you enlist? When? Where? Why?
What branch of the service? What was the name and number of your outfit? What was the outfit's function?
How were you treated by men in the armed forces? (for interviews with women)
Where did you take your basic training?
What type of training did you receive? What type of work did you do? Was your training adequate?
In what country, area, or theater did you fight? How did people in foreign countries treat you?
What effect did the war have on you as you were fighting? What lingering effects did it have on you?
How did your friends react on the battlefield?
What kind of camaraderie developed among the soldiers?
How much time did you spend at the front?
Where did you go on leave? What did you do on leave?

What news did you receive about the home front?
Did you feel people on the home front were doing their share in the war effort? Why? What groups did you feel failed to participate fully?
How did you learn the war had ended? How did you feel? How did you celebrate?
When you returned home, did you have any problem adjusting to civilian life?

PEOPLE ON THE HOME FRONT

What was your work and how did it contribute to the war effort? Did you change jobs during the war? Why? How did you feel about your work at the time?
Were you a union member? What union? How did you feel about unions during the war?
Did Americans on the home front carry their share of the war burden?
How did you juggle home and work duties? If you had children, who looked after them while you worked? How did the war affect your homemaking?
How did rationing affect your family?
How did you feel about the way the war was run?
What volunteer groups did you join? Civil defense? Bond drives? Red Cross?
Did you ever think that Wisconsin might be bombed? Why?
Did you suffer a war-related death in your family? How did this death affect you and other family members?
How did you learn that the war had ended? How did you feel? How did you celebrate?
When the war ended, what happened to your job? Were you laid off? Did you take a reduction in pay or job responsibility? Had you hoped to continue working, or did you plan to return to home duties when the war ended?

ATTITUDES, THINKING, AND WRITING SKILLS REINFORCED OR DEVELOPED

BASIC ATTITUDES

Developing respect and understanding for older members of the family
Developing respect and understanding for older members of the neighborhood and community
Developing habits of courtesy in working with people
Working cooperatively with people of all ages
Developing a concern for the preservation of community history
Feeling like a contributing member of the community
Developing high expectations for the process and product involved in completing assignments
Developing a new respect for writing skills

THINKING SKILLS

Planning and writing worthwhile questions

Collecting data	Classifying data	Selecting pertinent data
Analyzing data	Evaluating data	
Synthesizing data	Drawing conclusions	

WRITING SKILLS NECESSARY FOR PREPARING INDIVIDUAL PAPERS

Analyzing audience
Stating purpose clearly
Narrowing topic to fulfill purpose
Selecting proper tone and being consistent
Outlining the main ideas from the interviews logically
Writing an effective introduction, showing the importance of the material
Selecting good examples or details from the interviews to support the ideas in the outline

Selecting and treating the main ideas and supporting examples and details with honesty
Introducing and documenting others' material
Emphasizing the most important ideas through position and length of support
Providing adequate transitions from sentence to sentence and paragraph to paragraph to show proper relationships for smooth reading
Writing a conclusion that includes implications or summary
Revising content to clarify the ideas made, to withdraw ideas or to add ideas consistent with purpose and audience
Editing to improve sentence structure, punctuation, and spelling

OTHER SKILLS NECESSARY FOR PREPARING GROUP BOOKLETS

In addition to using those thinking and writing skills already listed for preparing individual papers, the group must also decide what class interviews to include, a format for the booklet, the type of print and method of payment, and number and kind of illustrations.

PUBLIC RELATIONS

We need to develop assignments that force students to think--to analyze human actions, values, responsibilities, and aspirations--and to defend their analyses in written language with clarity and support. We need to explain to the school boards, parents, and the professional community why our students need these types of assignments over short answer or the isolated skills approach that is so often used now. We need to test the basic skills, but we need to do it through performance, where thinking, reading, and writing are the natural operations of saying something worthwhile.

Let your administration, school board, and community know what a good job you are doing in teaching the basic skills using the content and the values of the humanities.

BIBLIOGRAPHY

Unfortunately, American history textbooks used at the high school level provide little information that will be of much use when interviewing individuals regarding their participation in the war effort. Little is said about the personal feelings of soldiers on the battle front, and even less information is provided regarding the daily lives of Americans on the home front.

The solution to this problem hinges on your creativity. To provide students with background prior to interviewing veterans you might wish to have them analyze the themes of such war novels as the *Red Badge of Courage* by Stephen Crane, *Into the Valley* by John Hersey, or *Guadalcanal Diary* by Richard Tregaskis. The teacher wishing to create such an exercise may want to read *The Warriors* by Jesse Gray, an excellent study of men at war.

To prepare your students for interviews with people who were on the home front will require a different approach, for there are few easily accessible novels about the home front. You may wish to create your own background handouts. The following books will provide the background on American wartime society necessary to design such handouts: *V Was for Victory* by John Morton Blum, *War and Society* by Richard Polenberg, and *Days of Sadness, Years of Triumph* by Geoffrey Perrett.

THEIR PAST HAS MADE OUR PRESENT

VIRGINIA EVERSON
Mondovi High School

At a time when education is a "dirty word" and any school could use a bit of positive PR, here is a suggestion--try an oral history project. I did just that! The results follow.

The students of two vocational English classes in Mondovi, Wisconsin --armed with tape recorders, cheap cameras, a set of nerves, and high hopes--became guests of the senior citizens of our small community, meeting the elderly everywhere from rest-home lobbies to private parlors. These students were fulfilling one of the obligations of their English course in which the basics are being taught through a blend of the humanities and oral history. Teaching the basics to vocational students is standard fare; however, hitching the humanities and oral history to such teaching is not quite so standard. Therefore, an explanation of the justification for leading young adults along a devious route to "good" English is needed. That explanation begins with a question: "Why bother these students whose objective it is to get some practical training, whose dream it is to 'land a job and make some good money'--why bother them with the humanities?"

The reasons are several. First, these young people, who will be functioning in our increasingly technical world, need to understand, not just what they are doing, but why. Their judgments must be concerned, not only with the material benefits that their jobs will provide, but with the quality of their lives and of the lives of those whom they will serve. Technology has now made possible too much that is terrifying, and these technical-vocational people are the "muscles" behind that technology. It is the humanities which will remind them that technology exists, not to replace people, but to serve them.

Secondly, vocational-technical people are often "written off" when humanities curricula are prepared. The emphases of their courses are purely practical or basic, the belief, valid to a point, being that these young people must be properly prepared for their futures at the vocational schools to which most of them will matriculate, schools which are generally excellent but purely technical institutions. However, these students are also creative, feeling beings. Fred T. Wilhelms, in his essay "The Unexpected Inch," states:

> Every baby is capable of growing to some touch of greatness in his soul. Nor is this much a matter of the quality of his brain. . . . Even a meager brain can support some cultivated joy in what is lovely--in things, in people and in human relationships. . . . Those haunting potentialities that make man truly human are not the sole gift of high intellect.

Furthermore, how ironic it is that the very technology which threatens to deaden the "humanity" of the technical student, frees him so that he has the time needed to learn from and to enjoy the humanities. However, there can be no enjoyment or learning if one does not know what is to be enjoyed or how to enjoy what is there.

So far, this statement indicates the importance of the humanities to the technical student himself. However, why incorporate these humanities *and* oral history with the basics? Why not study each in isolation--if at all? The answer is that the basics, studied in isolation, are a vacuum; a

comma is a comma, nothing more. The subject matter of oral histories provides real substance, rather than dead exercises, upon which the vocational students may practice their reading, writing, speaking, and listening. In addition, developing an oral history demands a number of specialized skills, one of the most important being interviewing. This skill will continue to pay dividends in the future as the vocational students search for jobs, conduct interview themselves, or faces the public in hundreds of situations where they will have to "think on their feet." The students must also become good listeners if an oral history interview is to be successful.

Of even greater importance in a highly complex and technical society, is the need for individuals who can think critically. During this project, as the vocational students organize the procedures that they will use for gathering information, formulating questions, arranging those questions into logical sequence, evaluating the information that they have gathered, and processing it into a worthwhile product, they will, again and again, have used their critical thinking skills in a meaningful, interesting way.

Perhaps the greatest asset to be acquired from an oral history is its effect upon young people personally. As these young adults grope their way to an uncertain future, listening to elderly people discuss similar concerns and problems about past days when they, too, struggled to find a vocation and a place in a far less comfortable or helpful society--and made it--can be a very comforting and therapeutic experience.

While the benefits of this project to Mondovi's students have been suggested, the students are not to be the project's sole beneficiaries. Each year, after all of the interviews are completed and transcribed, they will be published in a book to be printed in the school shop. A copy of the final history will be presented to both the school and the community and will be sold to any individuals desiring an issue.

Such is the purpose of the project. The town, surrounding area, and school where it is being implemented are typical of rural Wisconsin. Mondovi is a quiet, friendly, conservative farming community of a little over two thousand individuals, where most people know each other and retired people feel comfortable. Two nursing homes, The Lutheran Home and Buffalo Memorial Manor, provide a haven for those elderly who need constant care. The high school, grades nine through twelve, numbers about four hundred fifty students, and, like the community, is conservative and proud of its high standards. Such is the environment of the oral history.

The oral history itself, influenced by the community and school where it is being carried out, has been carefully planned as an on-going experience, not just as a one-year's diversion. If this approach to English were a one-year activity, all of the planning and materials required could hardly be justified. However, in Mondovi, we are unfolding that historical sequence by degrees. This year, the first, is the most challenging for a number of reasons, one of the challenges being that the interviewees are the very elderly--persons eighty years old or older; the "youngest" individual is just over eighty, the oldest, ninety-two. Future histories should be easier to execute, for they will concentrate on more accessible people and information. Each year will have its emphasis, the sequence being World War I, The Depression, World War II, the development of the local business community, then of the local institutions, next of the city government, and finally of local industries--and then the project will develop each area more fully.

Before any undertaking can be successfully implemented, the one carrying out the project must have a set of objectives--especially in a situation like this where the mixture of material to be covered could be-

come a hopeless muddle. Two sets of objectives were prepared for this project, general goals which aimed the entire activity in the right direction, and specific objectives for the basics, the humanities, and the oral history. The general objectives follow:

1. To motivate students to a mastery of basic skills by focusing on subject matter (oral and visual) which will be of interest to them.
2. To provide *real* substance upon which to practice basic skills.
3. To exercise and develop those skills which will be required of technical students.
4. To assist technical students in developing an appreciation of the arts.
5. To encourage students to enjoy rather than be frustrated by the arts by focusing on concepts which are compatible with their levels of comprehension.
6. To develop self-confidence in the students as they confront and evaluate the arts.
7. To provide critical standards with which students can make evaluations.
8. To stimulate these students to discover their own creative talents or abilities.
9. To stimulate an appreciation for the local contributions of the past.
10. To develop a sense of continuity and unity among the generations.
11. To bridge the generation-gap through mutual respect.
12. To increase, for students, their sense of identity.
13. To generate a sense of pride in local accomplishments.
14. To provide a meaningful culminating activity which will use the basic skills and the creativity of the students as they make a useful contribution to their community.

Once the objectives were in place, the course was ready to "take off." The oral history and humanities units occupy the major portion of the class period, alternating with each other or weaving together as the material demands. The basics (grammar, punctuation, capitalization, usage) were and are "formally" taught, bit by bit, as the students master them. The material to be studied comes from the oral history or the humanities under discussion, either as the students write papers or as I generate practice exercises. For example, while the class was taking notes on Mondovi's past, they were also reviewing capitalization and punctuation rules. Presently, they are writing character sketches of their interviewees; in these sketches, they are correctly combining and punctuating participial phrases--the structures that they have just studied. Such "formal" attention to the basics occurs almost daily and may demand ten or fifteen minutes' time.

The preparations for the oral history[1] fell into several categories: teacher preparations before ever meeting the classes involved, teacher duties in the classroom (pre-interviewing), and student preparations. One of the pre-classroom activities involved identifying all of the resources, both human and historical, needed to make the project possible, determine whether these resources were accessible, and plan the classroom mechanics to begin the interviewing procedures. Possible local resources included newspapers, courthouse records, city council records and minutes, church and school records, fire maps, plat maps, centennial publications, local histories, local and state historical society materials, letters, diaries, county or city directories, and census statistics. (These resources are necessary to give the students the background information needed for successful interviewing.) Of the resources cited, the ones available to and appropriate for the vocational students of this project were limited to back issues of our newspaper, plat maps, pictorial maps of the city before nineteen hundred, and the centennial publication. Sending teenagers off to research courthouse, church, and school records impressed me as being too personal and beyond the abilities of the individuals involved.

The students and I soon discovered that one of the richest sources of information was the centennial publication. Articles from this booklet were duplicated, and then the class members worked in pairs preparing oral reports from their assigned topics, the titles of which might be "The Founding of Mondovi" or "Our City Gets Its Name." Some surprising discoveries were made: that where streets and the fairgrounds now exist, once a small river flowed; that this city years ago had two dams, not one; and that one entire story's worth of dirt around the old hotel (now razed) had been removed, making the basement become the first floor and the board walk in front be "elevated" to balcony status. The reactions of the classes to this information varied from mild disbelief to a wonderment concerning the changes still to come. A further valuable source was the granddaughter of the man who founded Mondovi, who was a guest for a day.

Another source which furnished surprises was the back issues of the *Mondovi Herald* dating from 1910 to its origins (1910 limits the coverage of the oral history). Since these volumes of the paper are so precious, the editor and the publisher both decided not to permit them to be moved to the school, but graciously agreed to have the students come to the paper office during study halls, and there, in a reserved portion of the basement, get the information that they desired. The assignment given to the students was to read three different articles from these early editions; the subjects could range from local gossip and obituaries to advertisements and sports articles. They were to take notes on the items read, then rewrite the notes until the results were error-free--and now, the back wall of my classroom is "papered with the past." The students, at first, could not understand why these old editions were dominated by national and international news. The reason became clear when the class remembered that no radio or television brought instant information at that time, while today, the local paper is left to report little more than area happenings.

What were the benefits of this newspaper experience for the students? First, these young people polished their basics on something "real." Second, they were exposed to a source of information needed when doing research--a fact which makes them aware that such sources abound around them and are not found just in dusty corners of libraries or in unintelligible manuscripts. Finally, in a throw-away era, they learned the value of that which is irreplaceable. In the classroom, I impressed these students with the uniqueness of old newspapers, a uniqueness which exists partly because their pages are so fragile and partly because the record of the past becomes more meaningful each day; the people about whom the articles speak are gone, but the words live on. Evidently the impression went deep because only one page was slightly torn, and that tear was made by an employee. In a word, the students left a positive impression behind them.

Another large responsibility that I faced, and perhaps the one which made me most aware of the value of this project as it relates to the community, was locating the individuals to be interviewed. Fortunately, our town has a budding and enthusiastic historical society. From the secretary of this association, from the director of the local rest homes, and from private individuals, I received a *long* list of those persons eighty years old or older who still possess the memory, coherence, and stamina to endure an interview. Next, I made introductory calls to those individuals who lived in their own homes, explaining our project and asking for their cooperation. The directors of the rest homes, likewise, discussed the project with their residents. The response was overwhelming. When called, these elderly people would briefly protest that they had nothing exciting to recall, but before long, they were deep into memories and then eagerly wanting to know when the "young folks" would come. Several said that they needed a little time to clean the house, and several more wanted to "bake

up a few cookies." Of the thirty contacted, only three felt that they would be unable to remember and, therefore, did not wish to participate. Word of the project soon spread through the community, and calls came in from a number of individuals offering help or advice.

Next, I had to arrange for recorders and cameras and determine that all were in working condition. The school willingly supplied the recorders, and the students themselves produced Instamatics for which I supplied flash bulbs. Since the print department can duplicate only black and white film, our elderly guests will not appear on the pages of our publication in living color.

With these preliminary functions completed, it was now time to ready the class for the oral history. As the subject was introduced, initial responses were mixed; some students looked excited, evidently their reaction resulting from exposure to a dear grandparent or a friendly old neighbor. Others voiced mild protests based on negative stereotypes of the elderly. However, the lure of tape recording and interviewing plus my stories of the amazing minds, activities, and accomplishments of some older citizens, lessened the negative opinions. As these opinions became dimmer, we established our first objective, the setting of the scope of the project; as already stated, the origins of Mondovi determined one limit, 1910 the other. Since one of the goals of the whole experience was to gain appreciation for what those who preceded us had done for us, we decided to label the project, "Their Past Has Made Our Present."

A most challenging obligation for me was teaching the techniques of interviewing. To accomplish that end, I gave every class member a list of rules.[2] We discussed those rules, one by one, until everyone understood what was meant by such terms as open-ended questions or follow-up suggestions. Then the class watched a mock interview during which my practice teacher, imitating a student, interviewed me, imitating a senior citizen. During this interview, the practice teacher broke five of the interviewing rules. The class observed and submitted a written critique identifying which rules were broken and explaining what the interviewer should have done to avoid her errors. The critiques were graded. Finally, the highlight of the interviewing preliminaries came as an eighty-seven-year-old man, a delightful and totally charming individual, visited each class and allowed me to interview him as if we were in his home. The class observed my handling of the tape recorder, his reactions to it, and the questioning process. Before the hour was over, laughter again and again rolled from the classroom, and most remaining stereotypes of the elderly quietly stole away. The class was now ready "to move."

However, the moving had to wait for one more important preparation, the understanding of the legal release form. Several reasons make reaching such an agreement necessary. First of all, although signing a legal form may seem like an imposition upon both the interviewee and the interviewer, doing so is a necessity to assure that the interviewee understands that tapes or written summaries may be used by future interested groups or persons. Further, the form verifies that the interviewee's rights have been transferred to the agency sponsoring the interview. As a result, future injured feelings or legal complications can be avoided. Should the interviewee refuse to sign, then there can be no interview.

The following release form was adapted from a form in Neuenschwander's *Oral History As A Teaching Approach*. Should the interviewee contribute any photographs, poems, ballads, or other such artifacts to the project, a similar release form would be used.

MONDOVI HIGH SCHOOL ORAL HISTORY PROJECT

I hereby give and grant to the Mondovi High School Oral History Project my tape recorded memoir as a donation for such scholarly and educational purposes as the Project shall determine. It is expressly understood that the full literary right of this memoir pass to the Mondovi High School Oral History Project and that no right whatsoever are to vest in my heirs now or at my death.

Signature of narrator	Signature of interviewer
Address of narrator	Address of interviewer
Date of agreement	Subject of tape(s)

Setting up interviewing groups is another duty of the teacher. Care must be taken that the senior citizens and the young people are as compatible as possible. A small community like Mondovi makes that requirement an absolute necessity, for, if the interviewing experience is unpleasant, word spreads rapidly and the project could be ended. However, the size of the community also means that the teacher, either knows the kinds of personalities involved or can be readily assisted in making decisions. The teacher, in addition, has to impress upon the class the absolute necessity for etiquette and total respect for the people involved, their property, and the information which will be shared.

While the teacher has pre-interviewing obligations, so do the students. One of the first is to research the interviewee and the time period of the interviewee's youth. This information will help the student to ask relevant questions of those individuals who have unique backgrounds; without the research, interesting information could be missed. For example, a few of the individuals in our project include an ace airline mechanic, one of our first druggists, the former city treasurer, and a woman who plays six instruments--all persons with greatly varied backgrounds. In addition to sources cited earlier, the students can also ask older acquaintances and grandparents about the person they will visit.

Although he may not consider it a necessity, the student must focus his interview and then build questions around that focus. Subjects such as family, homes, education, occupation, religion, politics, crafts and customs, law enforcement, folktales and superstitions, art and music form the foundation for the questions to be used during the recording session. Each subject area generates any number of specific questions; these questions give the interviewer confidence and a means of organizing his material.

The interviewer must next pay the interviewee a preliminary visit or make an introductory phone call for the following reasons: to establish rapport, to emphasize the kind of information that the project wants, to drop off the interview questions if the interviewee wants them in advance, and to select the date, time, and place for the interview. These preliminary contacts proved to be most interesting. Most of the students called in person to introduce themselves and usually came back enthusiastic. One girl said that she had dropped in on her lady in the Lutheran Home, supposedly for a moment, but that they had chatted for over an hour. Kathy's comment next day was, "Oh, Mrs. Everson, Cordy is so sweet. We had the best time." Another girl said that she called on her person, a man, at the Manor about a half hour before the evening meal. When the dinner bell rang, she said, "I suppose you are quite hungry, so I had better leave." His reaction was, "Oh, I can always eat, but I can't always talk to someone like you."

With the preparations completed, forty-six technical students fanned out into our little city during the next two months, visiting the elderly and preserving for us the words of wisdom and rare stories that, in some cases, will be all too soon silenced forever. Presently, the interviews are ready to be graded. Ahead is the process of transcribing all of the anecdotes and information for the printers. Since these transcriptions must be "letter perfect," the basics, again, will receive real attention.

One phase of this project has not been discussed as yet--the humanities. This year, Romantic and Realistic Periods formed the nucleus for the material covered because these periods provide such a fine background for the information to which the students were being exposed during their interviews. Although the research which was done provided some insights, literature, art, and music are basic to life and its meaning, and these forms of expression also helped the students to grasp the essence of the time of their project.

As stated earlier, the humanities were woven into the oral history activities, each area complementing the other. The humanities began with an analysis of the characteristics of Romanticism. Next came the reading of a number of Romantic short stories including "The Cask of Amontillado" with its irony, "Dr. Heidigger's Experiment," and "The Devil and Daniel Webster" with its satire. The classes identified and wrote papers which tested their ability to draw inferences and to read closely.

After the literature section, we turned to art. Using a slide projector, I flashed a painting on the screen and combined a discussion of the evidence of Romanticism found there with the high points of the artist's life and style. Before long, the class was taking over the discussion by pointing out why a particular painting belonged to the Romantic Era--and finding more details in the paintings than I did. The entire class seemed to love this art, and many remarked how they would enjoy having some of the works in their own rooms. Artists involved were George Catlin, Thomas Cole, Asher Durand, Thomas Doughty, and Edward Hicks.

Following our "tour" of Romantic art, the senior high school band director became a guest lecturer for four days, explaining to these seniors, whose ears recognize as music only the throb of rock or the sob of country Western, the intricate qualities of "classical" music. I was prepared for disaster as he proceeded to put the symphony form on the board and then traced the score of Beethoven's *Fifth* on the overhead while the sounds of the symphony filled the room. What was the result? While a few left the class a bit disgruntled, most of the remarks overheard ranged from "Really, that stuff ain't so bad" or "I kinda like it" to "I just love such music." The point to remember is that many of these students had never heard a serious piece of music in all of their high school years. I know better than to believe that forty-six seniors are now avid listeners to the "classics" while spiders weave a webbed covering around their rock albums, but if from time to time during their lives, they hear a bit of the selections that Mr. Putzier presented and find a little pleasure in knowing that the sounds are familiar--then some good will have been done. If, for a few, a door was opened to a new musical experience, then the results are truly gratifying.

A transition from the Romantic to the Realistic Period was provided by *Giants in the Earth*, a book which beautifully paved the way for many of the things heard during interviews. The only criticism that I have of this novel is its length and the "giant" portion of time required to cover it. Upon finishing the book, we determined whether it was a Romantic piece of literature. The classes decided that it was not. As we listed the reasons that this novel did not fulfill the requirements of Romanticism, we were

actually creating the characteristics of Realism. Mark Twain, Bret Harte, Willa Cather, and Steven Crane selections formed the short story roster.

Yet to be completed this year is the unit on Realistic art. If that activity is accepted as well as the first one was, then the viewing should be enjoyable. Our look at music will include an analysis of ballad form, the singing of some popular ballads, and a brief comparison of the ballad form with that of modern rock.

As the first year of this project draws to a close, I have been considering its value. Certainly, there are some procedures that I will improve upon next year. For example, I will prepare the students for interviewing more thoroughly by having them practice before experiencing the "real" thing. Several of the present tapes are inadequate because some of these young interviewers are verbally rather unsophisticated and, as a result, did not guide the interviewees as they should have. Also, the future curriculum will have to be organized more efficiently to allow for some drama and architecture in the humanities units.

Students disappointments included one young man who refused to participate in the interviewing, his reason being that "old people are a waste of time." Two young fellows did not keep their appointment, leaving the elderly citizen waiting with her fresh caramel rolls and deep disappointment. A personal apology by the guilty youths only partially repaired the damage.

While a few "sour notes" have caused a bit of disharmony in the project, the satisfactions far outplayed them. For example, as I made the preliminary phone calls mentioned earlier, I had to be ready to sacrifice time--the first two calls took two hours! These older people are starved for someone to talk to and for something to make them feel important--if only briefly. Student reactions to the interviewing have been *so* positive. Typical were the two girls who returned fry their "visit" with no recording, but bubbling with excitement. It seems that they had become so involved with their interviewee as she showed them her home, explained the ties of her family to Mondovi, discussed her travels, and fed them fresh cookies and grape juice that the evening had gone and no tape. "But we are going back for that. We made another date," they quickly explained. Two other girls expounded to the class about the artistic abilities of their interviewee; he is an engraver and wood carver, and his creations left the girls amazed. Two young fellows spent three hours during their week-end preliminary call discussing airplanes with their "guest" and devouring his wife's chocolate cake. Later, they did manage an hour's tape.

The project also provided some chuckles. One interviewee called me to ask if I had graded his "speech" yet and did he get an A? Recently a friend stopped me on the street to say that a resident at the "home" was terribly excited because he was going to "be on records."

These positive reactions to interviewing are most heartening; equally as heartening are the academic effects of the project. The students did more writing this year than former classes ever had done, and the subject matter contained substance. Certainly, a few vocational skills must be taught, independent of this project, but even social-letter writing will be practiced as each student sends a thank-you to his person.

Another benefit is taking the form of--independence, I believe, the term would be. For the first time, through the interviewing process, these young adults were experiencing the "unknown" out there "in the world." No parent or teacher walked into strange homes with them; they were en-

tirely responsible for what was to take place. I know that some dreaded making the preliminary calls or undertaking the recording sessions, but they fulfilled their obligations. As a result, they have discovered what they themselves can accomplish beyond the protective walls of their high school, and even if the results lack polish, they have grown.

Above all, a significant effect has involved the personalities of the students themselves. As these teenagers listened, the old people discussed the challenges and inconveniences that they had faced when growing up long ago, the unique ways of creating entertainment when none was provided, and the early financial independence that had to be accepted. The contrast with the teenagers' own comforts and conveniences and great dependence is sharp. Consequently, the word *boring* as an evaluation for everything from an assignment to the general judgment of our town, has now become somewhat muted. In general, the reluctant and negative attitude of last fall's classes toward the elderly seems to have been replaced by respect.

The final, and perhaps greatest, activity of this project is yet to come. On a Sunday afternoon in May, our Senior Citizens' Center will become the locale for the final meeting of the young and the old of this year's project. The afternoon will begin with a Reader's Theater presentation entitled "Their Past Has Made Our Present." The presentation will be written by the students who will be assisted by our local drama group, Act I. The material for the reading will be patterned after the Duane Hunt and Leslie Coger adaptation of Ray Bradbury's *Dandelion Wine*. Real people from Mondovi's past will be the central characters, and local events will form the plot. After the presentation, the senior citizens, seated at card tables about the room, and their student interviewers will "face the town." On the tables, these elderly people will display the products of their interests and hobbies: their postcard collections, handmade quilts, wood carvings, ice cutting equipment, airplane photos, musical instruments--the list goes on. The public will be invited to enjoy the Reading, these displays, and refreshments. Hopefully, our Mondovi history will be off the press and ready for sale by that time. Speaking of PR, is there any better?

FOOTNOTES

[1]Oral history was inspired by Professor Nan Dougherty, UW-Eau Claire and supported by conversations with Jerry Cromer a St. Paul junior high school teacher.

[2]These rules were borrowed largely from Neuenschwander and Treleven, (see bibliography).

ORAL HISTORY BIBLIOGRAPHY

A Guide For Oral History Programs, ed. by Richard D. Curtiss, Gary L. Shumway, Shirley E. Stephenson, California State University, Fullerton, Oral History Program and Southern California Local History Council, 1973.

Cash, Joseph H., Harris, Ramoni, Hoover, Herbert T., Ward, Stephen R., *The Practice of Oral History: A Handbook*, Microfilming Corp. of America, Glen Rock, NJ, 1975.

Cromer, Jerry, Interviewed by Virginia Everson, St. Paul, MN, June 28, 1983.

Dougherty, Nan, and Pifer, Richard, "Oral History in the Classroom: A Humanities Approach to Teaching Basic Skills," UW-Eau Claire, 1983.

Neuenschwander, John A., *Oral History As A Teaching Approach*, National Education Association Publication, Washington, DC, 1976

Treleven, Dale, "Sound Suggestions," *Exchange*, Wis. Historical Society, Madison.

MORAL DILEMMA: THE ETHNIC AMERICAN CHILD AND THE CLASSROOM EXPERIENCE

EDITH BLICKSILVER
Georgia Institute of Technology, Atlanta

The purpose of this paper is to explore the ethnic-American children's classroom and school experience and arrive at some conclusions. In what way did the teacher help or hinder these children in coping with their feelings of insecurity if such feelings existed? How were the children affected and the significance?

In spite of having the courage to venture to the New World, immigrants were frequently insecure. Circumstances had disrupted their familiar way of life; they had voluntarily left a known culture for an unknown one. Once in America, they were confronted with many pressing problems, not the least of which was the language barrier.

The public libraries, settlement houses and especially schools became beacons to the young where they would learn English, be taught American traditions and supposedly become assimilated into what was then the majority lifestyle.

Rarely does one associate discrimination with the Anglos or Western European migrants who represented the majority ethnic group with no racial or religious barriers to assimilation existing, but an incident at the turn of the century in Borghild Dahl's story *Homecoming* described the prejudice problems of a Norwegian-American young woman named Lyng as she sought a college teaching position in Minnesota. After many futile visits to the university placement office, Lyng concluded that the director was not informing her about available jobs because only Anglos had been requested. Finally she was informed that a teacher was needed in a small Norwegian-American community. Obviously over-qualified, Lyng has no choice but to apply for the only job that she has been offered and is accepted. Ironically, her mother did not want her to become assimilated into the majority culture and is pleased with this community choice.

The people of New Stavanger must be lovely. The very name New Stavanger shows that they are Norwegians. And to think they frown on dancing and cardplaying and liquor so much that they make mention of it in your contract. Lyng, if I had chosen the position for you myself, I couldn't have found one that met more completely with my approval.[1]

The Native American whose tribal folkways radically changed after Anglos enclosed them within a confining reservation environment frequently had their children sent to boarding school where only the white man's historic achievements were stressed. A poem by an eight year old Papago girl Ophelia Rivas in an Arizona school expressed her cultural pride and the bitterness and criticism that she felt about the educational system.

Indians are native people
here before the Pilgrims came
here before Columbus came
here before the Vikings came
Yet, we are treated
As though we don't belong here

Indians are native people
here before the Pilgrims came
here before Columbus came
here before the Vikings came
Yet, we are treated
As though we just got here.[2]

Chippewa Indian Rose Mary (Shingobe) Barstow described her humiliating experiences in a missionary boarding school when she was eight. She related that as soon as she arrived a teacher cut off her braids. "They made me wear a gingham dress. I looked like everybody else. I felt terribly lost."[3] Afraid of being laughed at because she made mistakes while learning English, Rose Mary spent a solitary year at school. Reunited with her own people during the following summer, she was taught to be proud of her tribal traditions so that when she returned to the mission school she had more self-confidence. She described one class in which the children "read a history book about 'the savages.' The pictures were in color. There was one of a group of warriors attacking white people - a woman held a baby in her arms. I saw hatchets, blood dripping, feathers flying."[4] Not one story told about similar atrocities perpetrated by whites against Indians.

When Rose Mary returned home she told her grandfather about the incident. He said,

> I've heard about those books. They call us savages. Some of our old people wonder who was really the savage. Whites came here with a man nailed to a cross and used it to subdue us. They took everything from us. They said that we scalped our enemies. But you know, they bought Indian scalps for a dollar a head. That's not in those history books. You must return to school, Rose Mary. The Great Spirit gave you a mind of your own. Someday my girl, you will write the truth in our language. You will write of the goodness of our people, and the tranquility.[5]

Ms. Barstow followed her grandfather's advice, and is actively involved in the preparation of curriculum materials for school children so that the achievements of Native Americans are taught in the classroom and not just battle atrocities.

Because ethnic groups have been subjected to stereotyped caricatures, problems in adjustment and assimilation have resulted. The image of the Japanese-American has been one of docility, obedience and conformity. Monica Itoi Sone's autobiographical *Nisei Daughter* (1953) contained some revealing insights into the effect of this sterotyped version of the Japanese-American upon a sensitive young school girl.

> Although I had opinions, I was so overcome with self-consciousness, I could not bring myself to speak. Some people would have explained this as as an acute case of adolescence, but I knew it was also because I was Japanese. Almost all the students of Japanese blood sat like rocks during discussion period. Something compellingly Japanese made us feel it was better to seem stupid in a quiet way rather than to make a boner out loud. I began to think of the Japanese as the Silent People, and I envied my fellow students who clamoured to be heard. What they said was not always profound or even relevant, but they didn't seem worried about it. Only after a long, agonizing struggle was I able to deliver the simplest statement in class without flaming like a red tomato.[6]

Obviously an insensitive or hostile classroom situation damaged the already insecure immigrant child's self-image. This was even more true where the child was exposed to teachers and to children who were no longer newcomers.

In Betty Smith's novel *A Tree Grows in Brooklyn*, Francie saw in her class that the more recently arrived immigrant Americans were "brutalized"[7] and she asked her father to transfer her to another school where the parents" were too American, too aware of the rights granted them by their constitution to accept injustices meekly. They could not be bulldozed or exploited as could the immigrants and the second generation Americans."[8]

In an interview, folksinger Joan Baez described an episode during her own girlhood.

> When I entered junior high school there was prejudice against brown people. It took me a couple of years to realize that being brown was why I did not make friends easily.
>
> I knew that color made a difference in junior high school. I think I find difficulty in talking about this because I never felt I personally was badly discriminated against. When I was in junior high my father was a professor at a university, and although I looked very Mexican I did not speak Spanish. I felt that Mexican kids were getting a dirty deal, but I did not feel that I was.
>
> I said, "You ought to see me in the summer time." I loved dark-colored skin.
>
> Once somebody called me a dirty Mexican, and a student asked my teacher, "Is she a Mexican?" My teacher attempting to defend me, said, "Joan is the very highest breed of Spanish." I said, "What do you mean, the very highest breed of Spanish? I'm a Mexican." I made a big point of saying I was Mexican.[9]

Not every Hispanic-American child handled a delicate situation as skilfully and another child's experiences left long-lasting scars. Rudy Gallardo, in a story entitled "The Reflection" took the reader into the mentally anguished world of a convict as he recalled his troubled past in order to give insights into his present situation. In one episode, he remembered studying the Roman Empire in a history class with no attention in the curriculum given to the contributions of the important Aztec culture with which he could more proudly identify. Little wonder that he asked himself "What am I doing in this school?"[10]

Chicana poetess Angela de Hoyos expressed a similar sentiment in her poignant poem "Hermano".

> "Remember the Alamo"
> . . . and my Spanish ancestors
> who had the sense to build it.
>
> I was born too late
> in a land
> that no longer belongs to me
> (so it says, right here in this Texas History).
> . . .
> (The land belongs) to a pilgrim
> arrived here only yesterday
> whose racist tongue says to me: I hate
> Meskins. You're a Meskin. Why don't you
> go back to where you came from?
> Yes, amigo . . .! Why don't I? Why don't I
> resurrect the Pinta, the Niña and the Santa Maria
>
> and you can scare up your little 'Flor de Mayo'
> so we can all sail back
> to where we came from: the motherland womb.
>
> I was born too late
> or perhaps I was born too soon:
> It is not yet my time;
> This is not yet my home.
>
> I must wait for the conquering barbarian
> to learn the Spanish word for love:
> HERMANO[11]

Sometimes an understanding teacher had a lifelong influence in helping a shy ethnic American child develop a sense of personal self-worth. In "For Rita Kohn" Chicana poetess Marina Rivera payed special tribute to such a teacher.

> Paper flowers because you chose me
> for something hard, above all
> the white faces, made me leader
> with the blond. I gave you
> roses, one dozen paper roses
> boxed to hold in your hands.
> . . .
> I give you past all these years,
> again I give you paper roses
> because they are cheap and beautiful
> because you were only one of these,
> teaching what I learn slowly.[12]

In the short stories of Polish-American Monica Krawczyk, the teacher served as a success symbol for her people who believed that education was the key that would open the door to opportunities and a better lifestyle than their immigrant parents. In a story entitled "For Dimes and Quarters," Antosia refused to remain uneducated, wanting to emulate her husband who was going to night school. She found a job cleaning the house of a teacher and enjoyed dusting her library most of all. For her book was "a most precious thing like her own prayer book."[13]

In another story entitled "Marynka in Politics," the young girl enjoyed helping her janitor father clean the classrooms where she played the piano and became the favorite of Miss Rice "a wise and all-knowing teacher."[14] Even her mother idealized the teacher, overjoyed with the opportunity to wash and iron her aprons.

Before pride in one's ethnic roots was fashionable, frequently educators stressed the melting pot concept rather than facing the reality of the salad bowl or cultural pluralism which was closer to reality. Minority children were encouraged to reject their cultural traditions so that their success would not be hindered.

Several decades ago, Ann C. Hooper, the daughter of upper middle class blacks, was sent to an exclusive finishing school. In her autobiographical sketch "The Proper Thing to Say, to Do and to Wear," she described the etiquette training she received in order to be accepted in white society. She was taught to stand in front of a mirror and proclaim: "There is nothing black about me but the color of my skin. I am as cultured and refined as any white person."[15]

Hooper narrated the devious ways in which the students used their ethnic traditions to benefit the school. "We were especially adept at singing Negro spirituals; when the board of trustees (composed of affluent white men) met, our singing brought tears to their eyes, inspiring them to make generous contributions. This was the purpose. . . ."[16]

Once, when a Nigerian girl enrolled as a student, she was immediately rushed to a beauty parlor where her natural hair-style was changed. Whatever native garb or jewelry she brought was never displayed, nor did the students show any interest in her Nigerian culture.

Hooper, now a university professor, regretted that her school principal did not live to the day when it was no longer necessary to deny one's ethnic heritage. Now she would be able to say, "My skin is black and I am

proud of it."[17] No longer does the American lifestyle, coupled with the melting pot syndrome, pressure anyone into being ashamed of his or her color or cultural traditions.

The classroom experiences described in this analysis indicate how important a role the teacher plays in the life of a minority child. In every case, incidents of ethnic acceptance or rejection were remembered with happiness or sorrow many years after they had occurred.

Modern textbooks frequently pay tribute to the contributions of many cultural groups to the diversified pattern and development of the American national character. Contemporary ethnic children no longer feel that their traditions are imprisoned in Anglo's history, or that their future role will be that of a silent, obscure swimmer in the American mainstream.

FOOTNOTES

[1]"Grandmother Skoglund's Advice to Lyng and the University Experience." from Homecoming, by Borghild Dahl. This excerpt can be found in *The Ethnic American Woman: Problems, Protests, Lifestyle* edited by Edith Blicksilver (Dubuque, Iowa: Kendall/Hunt), p. 153.

[2]*Arrows Four:* Prose and Poetry by Young American Indians. (New York: Pocket Books), p. 106.

[3]"Who Was Really the Savage? by Rose Mary (Shingobe) Barstow. This excerpt is from *I Am The Fire Of Time* edited by Jane B. Katz (New York: E.P. Dutton), pp. 117-118. Blicksilver, *op. cit.*, p. 291.

[4]*Ibid.*

[5]*Ibid.*

[6]*Asian-American Heritage.* An anthology of Prose and Poetry edited by David Hsin-Fu Wand (New York: Pocket Books), p. 162.

[7]*A Tree Grows in Brooklyn* by Betty Smith (New York: Popular Library), p. 152.

[8]*Ibid.*

[9]*The Chicanos* edited by Ed Ludwig and James Santibanez (Baltimore: Penguin Books), pp. 255-257.

[10]*Speaking for Ourselves* edited by Lillian Faderman and Barbara Bradshaw (Illinois: Scott, Foresman), p. 262.

[11]*Arise, Chicano! And Other Poems* (San Antonio: Backstage Books), from Blicksilver, *op. cit.*, p. 331.

[12]*From Sobra* (Berkeley: West Coast Print Center), p. 18, reprinted in Blicksilver, *op. cit.*, p. 158.

[13]*If the Branch Blossoms and Other Stories* (Minneapolis: Polaine Press), p. 90, reprinted in Blicksilver, *op. cit.*, p. 119.

[14]*Ibid.* p. 76.

[15]"The Proper Thing to Say, to Do and to Wear" by Ann C. Hooper in Blicksilver, *op. cit.*, p. 140.

[16]*Ibid.*, p. 142.

[17]*Ibid.*, p. 143.

BOOKS

FOR TEACHERS

Faigley, Lester and Witte, Stephen P. *Evaluating College Writing Programs.* Carbondale and Edwardsville: Southern Illinois University Press, 1983.

Faigley and Witte's study is a must read for the composition teacher who understands the necessity for evaluating both his own composition philosophy and the philosophy of the writing program of which he is a member. Recognizing that there is "no developed body of theory for writing program evaluation," the authors seek to identify and judge representative evaluative methods developed by various college composition programs.

This 120 page study includes four chapters and an extensive eighteen page bibliography. Chapter 1 "The State of the Art of Evaluating Writing Programs" identifies the two dominant approaches to writing program evaluations. The first, the expert-opinion approach, depends upon an outside composition expert to evaluate subjectively a composition program. The second approach, the quantitative model, is based on a series of statistical analyses developed by a program to evaluate itself. Faigley and Witte favor the more objective quantitative model, but understand its limitations.

In Chapter 2 "The Quantitative Model of Writing Program Evaluation," Faigley and Witte analyze four representative models: The University of Northern Iowa Study, The University of California San Diego Study, The Miami University Study, and The University of Texas Study which they devised. Each of these studies depend upon holistic evaluations of pretest and postest essays to judge the success of the program by concentrating on the students' written products. The authors conclude Chapter 2 with the realization that their own and other quantitative models, alone, like the expert-opinion approach, alone, have "yielded few major insights concerning the teaching of writing or the operation of writing programs" because each lacks a "theoretical framework that can accomodate the complex workings of a writing program."

Chapter 3 "A Framework for Evaluating College Writing Programs" is the most important one of this study because it identifies and explains what the authors judge to be are the five major components of Writing Program Evaluation: 1. Cultural and Social Context; 2. Institutional Context; 3. Program Structure and Administration; 4. Content or Curriculum; and 5. Instruction. Understanding how these components interact allows the evaluator to discover both the intended and unintended effects of his program.

The final chapter, "Accomodating Context and Change in Writing Program Evaluation," discusses how the interaction of these five components leads to categorizing and identifying evaluation questions which, because of the complexity of any given writing program, must depend upon a "variety of evaluation methodologies and procedures."

The underlying messages of this important book are that there is a need for composition program evaluation, that these evaluations must depend upon more than one method of inquiry in order to be valid, and that evaluators must understand the intricacies of statistical models and statistical probability. With their "Framework," Faigley and Witte seek to elevate composition program evaluation to the status of a "discipline." They succeed.

Jim Mulvey, University of Wisconsin-River Falls

SHORT REVIEWS: RECOMMENDED NEW BOOK

Winch, Arden. *Blood Royal.* New York: Viking, 1982

A thriller for mature readers. An heir to the British throne is seized by terrorists out to make news and points. He'll be killed unless certain conditions are met or Scotland Yard gets there first. NJK